

## Digital Storytelling Report

"Start with the art of storytelling. Add the use of technology and storytelling goes digital! There are many forms of digital storytelling that may combine any of the following elements: text, image, sound, voice and moving images, in a coherent story. It is the interplay of these elements, each of which plays a unique role that gives this medium its power. However, no amount of digital magic will turn a poor story into a good one." <http://members.shaw.ca/dbreear/dst.html#anchor983821>

*Fill out this form electronically about the digital story that you created (with Dr. Theresa's pre-approval). Underlined blanks (if you click in the middle of the line) and cells will expand to hold as much as you have to say. Feel free to add additional rows to the table if needed. Please delete any unused rows in the table before printing or submitting this report. Check the syllabus for information on how to submit your completed report (bring a printout to class, email it, upload it, etc.).*

1. Your name: Nick Lacasse Block #: 1
2. For what project did you make your digital story? MEL
3. What is the content information that is being conveyed in a story format (what were you trying to teach or demonstrate that you had learned)? We were teaching the MEL model.
4. What type of story are you telling? It was a fairy tale.
5. What pre-approved source did you use for defining the type of story that you chose and its elements (copy and paste the URL)?  
[http://www.readwritethink.org/files/resources/lesson\\_images/lesson42/RWT027-4.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson42/RWT027-4.pdf)
6. What is a different product that doesn't involve a digital story that you (or your students) could have created to demonstrate understanding/explanation of the same content (e.g., Glogster, a documentary movie, a radio talk show, MuseumBox, Prezi, etc.)?  
We could have created a podcast; but due to the requirements from the project we actually would have had to still create a comic that targeted auditory learners we just would have had to strip away the fairy tale elements. This could have been done by having Elizabeth just be a teacher who is familiar with MEL, and not having me vanish into the comic book.
7. What are the advantages and disadvantages of using a digital story to convey content compared to the product you picked in #6? (Write a comparison of the two telling the pros and the cons of each.) Using a story can keep students more engaged. As was pointed out in one of our readings, humans are designed to remember stories. However, we have to be careful that the major focus of the product is still the content and it's not overrun by story fluff that doesn't contribute to learning. You have to be careful that you stay focused on what's important. Creating a digital story also takes a lot more time because you no longer have to just present information but you have to find out how that information can fit the genuine contexts of a story. If you just throw it into the story it will seem forced and ineffective (I would think?). You need to make sure the content fits cohesively with the story.
8. Fill in the chart on page 2 about your story. Add rows if needed. Delete any unused rows.

<p><i>The art of storytelling</i> – in the cells below, list each of the various elements of the type of story you are telling. <b>(Copy and paste the element and its description/explanation from the source Web site.)</b></p>	<p><i>Your digital story</i> – in each corresponding cell below, tell what part of your digital story matches the element. <i>(If the description says your genre needs a superhero, tell who your superhero is. If the description says your genre has to have a conflict, describe the conflict in your story.)</i></p>	<p><i>Your digital story</i> –Tell how that element helps teach/ explain/ portray your content. OR tell what facets of your content are “told” through that element of your story. <i>(e.g., Marla is reluctant to have her information included in the Maine Memory Network and is perplexed by the “contraption.” It’s very appropriate that she ask the same questions that skeptics will ask about a new technology such as “aren’t there already things in the classroom that will do the same thing?”)</i></p>
<ul style="list-style-type: none"> <li>• Do NOT need to include fairies</li> </ul>	<p>Our story did happen to include a fairy.</p>	<p>This helped portray our content in a consistent fashion. That is, with the premise of the main character needing to learn about teaching, and including the magic of that main character being brought into a comic book, we needed a character to teach him that fit these already present themes. By creating this cohesive environment that was non-disruptive to the viewers perspective it allowed them to focus on the content.</p>
<ul style="list-style-type: none"> <li>• Set in the past—usually significantly long ago. May be presented as historical fact from the past.</li> </ul>	<p>Our story does not match this element. It was set in the present.</p>	<p>This element was not present in our story.</p>
<ul style="list-style-type: none"> <li>• Include fantasy, supernatural or make-believe aspects.</li> </ul>	<p>Our story did include fantasy elements. For instance, when I disappeared into a puff of smoke and was sucked into the comic book.</p>	<p>This helped portray our content similar to the inclusion of the fairy. It creates a cohesive story that allows viewers to focus on the content. In addition, we used the fairy as a teacher (to the teacher) so we had an outlet to present the MEL information.</p>

<ul style="list-style-type: none"> <li>• Typically incorporate clearly defined good characters and evil characters.</li> </ul>	<p>Our story included a good character (the Learning Fairy) and focused on that good character rather than any evil characters.</p>	<p>Our story incorporated a character only clearly defined as good. We wanted to focus on the positive. While this did prevent us from an easy means to showing non-examples it allowed us to smoothly portray all the elements of MEL.</p>
<ul style="list-style-type: none"> <li>• Involves magic elements, which may be magical people, animals, or objects. Magic may be positive or negative.</li> </ul>	<p>Our story did include magic: when I disappeared into the comic book.</p>	<p>The magic was another element that helped created a cohesive story that was non-disruptive to the viewer. By transporting the teacher to the comic book (rather, inside the comic book) it allowed us to have a reason for the comic book even existing.</p>
<ul style="list-style-type: none"> <li>• May include objects, people, or events in threes.</li> </ul>	<p>Objects, people, and events in our story did not come in threes.</p>	<p>This element was not present.</p>
<ul style="list-style-type: none"> <li>• Focus the plot on a problem or conflict that needs to be solved.</li> </ul>	<p>The focus of our plot was on a problem that needed to be solved.</p>	<p>By focusing our plot on a problem (a teacher not being able to engage students, etc.) that could be resolved with MEL, we were given the perfect opportunity to describe MEL and resolve a conflict simultaneously.</p>
<ul style="list-style-type: none"> <li>• Often have happy endings, based on the resolution of the conflict or problem.</li> </ul>	<p>Once that problem was resolved, our story did have a happy ending.</p>	<p>Our story had a happy ending because after I understood MEL I was confident I could engage my students in the classroom. This relates back to the problem that needed to be solve and ties it into a nice little package for a method to describe MEL in story format.</p>
<ul style="list-style-type: none"> <li>• Usually teach a lesson or demonstrate values important to the culture.</li> </ul>	<p>Our story taught a lesson about MEL, and demonstrated values important to teaching.</p>	<p>The lesson taught had no real cultural importance but it did teach a lesson important to the teacher sub-culture (if it could be described as such).</p>